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NEW YORK, APRIL 13, 1935

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"THE LAST JUDGEMENT"

FLEMISH, 1475-1500

Formerly in the Palace of the Kings of Portugal at Evora, this Gothic tapestry was recently purchased by the Worcester Art Museum from French & Company.



"THE CHRIST"

By GEORGE GREY BARNARD

APRIL CALENDAR

15 Vanderbilt Avenue

16th to May 4th "American Sculptor"—GEORGE GREY BARNARD

Fifth Avenue Galleries

22nd to May 4th Sculpture by STELLE ELKINS TYLER

GRAND CENTRAL ART GALLERIES

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Grand Central Terminal

New York City

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The ART NEWS

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S. W. Frankel, President

NEW YORK, APRIL 13, 1935

Worcester Holds A Fine Exhibition Of Acquisitions

A Magnificent Gothic Tapestry Is Most Important Purchase of the Worcester Museum Made During Past Year

WORCESTER.—A magnificent Gothic tapestry, depicting "The Last Judgment," takes first rank among the acquisitions for the past year which have just been placed on display at the Worcester Museum. This superb weave provides a marvelous architectural decoration for the court and the forms and hues combine in an impression that is almost like a crescendo of radiance flowing upward and outward from a glowing center of emotion and pictorial imagination.

Another significant addition to the Museum's collection is the fine Egyptian torso illustrated in the issue, a splendid example of the subtle craftsmanship of the fourth dynasty. An equestrian portrait by Cornelis Englebrecht, the master of Lucas van Leyden, and a spirited baroque painting, "The Parable of the Sowing of Tares" by Domenico Feti, have also been purchased. A superb impression of Schongauer's "Christ on the Cross" is a notable addition to the print collection, while the Museum's holdings of French XIXth century art have been increased by Renoir's well-known "Vieille Femme Arabe." The "Portrait of Susannah Rowson" by Samuel F. B. Morse and two excellent specimens of early silver by Worcester County craftsmen complete the roster of the year's purchases.

Amazing both in its size and quality, the "Last Judgment" tapestry measures 26 feet 6 inches by 12 feet, and although including 104 figures conveys a sense of glowing unity in which the emotion of the great drama fuses all the separate incidents into superbly orchestrated beauty. It is part of a famous set designed in Brussels in the last half of the XVth century, representing the Allegorical History of Christianity. The subjects were originally woven in at least three sets, which are now scattered fragmentarily about the great collections of Europe. Only a few have survived completely.

"The Last Judgment" is by far the finest composition of the series. From the figure of Christ, enthroned in the center without crown or scepter, the entire movement seems to flow in glorious rhythms that display at its highest the religious radiance of the Gothic spirit. The Madonna, St. John and the Apostles, encircling Christ on their V-shaped throne, share the richness of the central movement, as do Mercy with her symbolic lily presenting the Saved, and Justice with her upraised sword repelling the Lost, embodied in the form of the Seven Deadly Sins. To the right, the solemn drama continues

(Continued on page 8)

List of Mellon Art Turned Over to Educational Trust

Seventy paintings, having a total value of \$19,010,115 are comprised in the recently published list of the works of art turned over by A. W. Mellon to the A. W. Mellon Charitable and Educational Trust. Most of these masterpieces were secured either from the Knoedler Galleries or Duveen Brothers. The first of the famous works from the Hermitage to be presented to the Trust was Raphael's "Nicolini Madonna." Five other masterpieces from this great Russian museum, valued at \$3,241,250 were made over to the Trust in June, 1931. These include "The Alba Madonna" by Raphael, the acquisition of which was first published in this country in THE ART NEWS; "The Toilet of Venus" by Titian; "Crucifixion with St. John, the Magdalene and St. Jerome" by Perugino; "The Annunciation" by Van Eyck and "The Adoration of the Magi" by Botticelli.

Of the other paintings in the Mellon collection which were given to the Trust in 1932 and 1934, the Rembrandt "Self Portrait" was reproduced in color in our 1930 Supplement, while the same master's "Study of a Bearded Old Man," "Old Lady Seated in an Armchair," "Portrait of a Young Gentleman" and "The Death of Lucretia" were all credited to the Mellon collection in the publication, *Rembrandt Paintings in America*. The "Young Man at a Table," also by Rembrandt, appeared in sepia in the 1930 Supplement as belonging to the Mellon collection. Other Mellon paintings which have appeared in the Supplements of THE ART NEWS include Romney's "Miss Davenport," reproduced in color in 1927, and "The Woman Sewing" by Velasquez, which appeared in half-tone in 1931.

We list below in the order of their value, as cited by the Trust, the masterpieces of the Mellon collection, exclusive of the five works from the Hermitage, upon which only a group valuation is cited:

| | |
|---|-----------|
| RAPHAEL, "Madonna and Child" (Cowper or Nicolini Madonna) | \$800,000 |
| RAPHAEL, "St. George and the Dragon" | 745,500 |
| REMBRANDT, "Self-Portrait" | 575,000 |
| TITIAN, "Portrait of a Lady" (Girl in Green Dress) | 550,000 |
| REYNOLDS, "Lady of Compton" | 500,000 |
| VAN DYCK, "Marchesa Balbi" | 450,000 |
| HOLBEIN, "Sir Brian Tuke" | 440,000 |
| HOLBEIN, "Portrait of Edward VI as a Boy" | 437,400 |
| GAINSBOROUGH, "Duchess of Devonshire" | 410,000 |
| VERMEER, "The Lace Maker" | 400,000 |
| REMBRANDT, "Young Man at Table" | 375,000 |
| VELASQUEZ, "Pope Innocent X" | 360,000 |
| HALS, "Portrait of a Young Man" (Balthasar Coymaris) | 350,000 |
| REMBRANDT, "A Polish Nobleman" | 350,000 |
| TITIAN, "Madonna and Child with Infant St. John in Landscape" | 350,000 |
| VERMEER, "Smiling Girl" | 350,000 |
| MORO, "Man and Dog" | 320,000 |
| HANS MEMLING, "Virgin and Child and Two Angels" | 300,000 |
| REYNOLDS, "Lady Caroline Howard" | 300,000 |
| LUINI, "Portrait of a Woman" | 290,000 |
| VERMEER, "Girl with a Red Hat" | 290,000 |
| REMBRANDT, "Portrait of a Woman" | 287,500 |
| BELLINI, "Portrait of a Young Man in Red Coat" | 280,000 |
| BOTTICELLI, "Portrait of Young Man in Red Hat" | 280,000 |
| RUBENS, "Portrait of his Second Wife" | 280,000 |
| VELASQUEZ, "Woman Sewing" | 275,000 |
| FRANZ HALS, "A Man with a Red Sash" | 253,000 |
| FRANZ HALS, "Portrait of Old Lady" | 250,000 |
| HOBBEA, "Village Scene" | 250,000 |
| LAWRENCE, "Lady Templeton and Child" | 250,000 |
| VAN DYCK, "Lord Phillip Wharton" | 250,000 |
| ROGER VAN DER WEYDEN, "Head of a Woman in a White Veil" | 250,000 |
| RUBENS, "Portrait of his First Wife" | 245,000 |
| ROMNEY, "Mrs. Davenport" | 230,000 |
| GAINSBOROUGH, "Mrs. Catherine Tatton" | 225,000 |
| METSU, "Intruder" (interior) | 225,000 |
| GOYA, "La Marquesa de Pontejos" | 212,700 |
| DURER, "Portrait of a Young Man" | 200,000 |
| DE HOOGH, "Courtyard" | 200,000 |
| REMBRANDT, "Elderly Lady" | 200,000 |
| HOPNER, "The Frankland Sisters" | 192,000 |
| REMBRANDT, "Lucretia" | 175,000 |
| TERBURG, "Interior" | 175,000 |
| FRANZ HALS, "Nicholas Berghem" | 170,000 |
| GOYA, "Portrait of a Girl" (Sabasa Garcia) | 150,000 |
| TITIAN, "Portrait of a Man" (Andrea Franchetti) | 135,000 |
| RAEBURN, "John Tait and Grandson" | 125,000 |
| EL GRECO, "St. Martin and Beggar" | 120,000 |
| GAINSBOROUGH, "Mrs. John Taylor" | 115,000 |
| TURNER, "Mortlake Terrace" | 110,000 |
| HOBBEA, "La Ferme au Soleil" | 108,815 |
| TURNER, "Venetian Scene" | 99,000 |
| CONSTABLE, "Salisbury Cathedral" | 75,000 |
| RAEBURN, "Miss Elinor Cathcart" | 64,350 |
| CUYP, "Men and Cows" | 62,000 |
| MICHAEL, "Man in Fur Coat" (portrait of a donor) | 60,000 |
| GAINSBOROUGH, "George IV" | 55,000 |
| VAN DYCK, "Prince of Orange" (William of Nassau) | 55,000 |
| ROMNEY, "Mrs. Willoughby" | 50,000 |
| STUART, "George Washington" | 50,000 |
| RAEBURN, "Colonel Francis J. Scott" | 40,000 |
| EL GRECO, "San Ildefonso of Toledo" | 35,000 |
| TRUMBULL, "Alexander Hamilton" | 18,600 |
| GOYA, "King of Spain" | 17,500 |
| GOYA, "Queen of Spain" | 17,500 |

French & Co. Holds Important Needlework Exhibition

By JANET ROSENWALD

An extremely fine exhibition of needlework dating from the XVth to the XIXth century is now on view to the public at the galleries of French & Company following a period during which the display was privately shown. The variety of forms represented range from the modestly utilitarian slip seat covers in crewel work of XVIIIth century England to imposing tapestry panels designed for royal palace walls, from the embroidered covers of little prayer books to elaborately woven altar frontals, comprising in their scope an unbelievable number of expressions of this form of decorative arts in its domestic and ecclesiastical functions. From the hands of highly skilled craftsmen and those of

talented amateurs come these specimens of superb quality, revealing in every needlework technique a high degree of inventiveness and imagination. Dazzling at first in its myriad colors and interlacing lines, such an exhibition yields to close scrutiny a wealth of pleasure in its records of the human activities of past centuries as well as aesthetic achievements.

A feature of the display is a remarkable XVth century Flemish altar frontal, which both in its design and mellow glow of color is definitely reminiscent of the religious paintings by leading masters of the period. Depicting in the center panel "The Adoration of the Magi" and in the wings "The Nativity" and "The Presentation in the Temple," this unique triptych has an extraordinary depth, attained

partially by the rich interweavings of gold thread in the subdued color harmonies. This piece, which was formerly in the Veil-Picard collection, will be among the loans to the large exhibition which is being held in Brussels this summer.

Particularly notable among the ecclesiastical vestments is an Italian Gothic cope with gold and silver embroidered orphreys and hood, displaying in its pure perfection the beauty of the great ogival pattern of the period. Another Italian Gothic specimen, an altar frontal with figures appliqued on red velvet ground, is particularly impressive in its feeling for spatial values. This remarkable piece re-

(Continued on page 4)

Bluett Galleries Hold Exhibition Of Chinese Art

A Group of Notable Porcelain of Eumorfopoulos Collection Now Offered to the Public by London Firm

LONDON.—The recent joint acquisition by the Victoria and Albert Museum and the British Museum of a large part of the Eumorfopoulos collection is an event of enormous importance both in the history of these institutions and in that of Chinese art. A collection known to all the world, it calls for no superlatives. And it is sufficient to know that some 351 specimens of porcelain and pottery from this aggregation (in many cases duplicates or near-duplicates of some now in the English national museums) may be acquired at Messrs. Bluett to draw large crowds of enthusiasts anxious to take advantage of this opportunity.

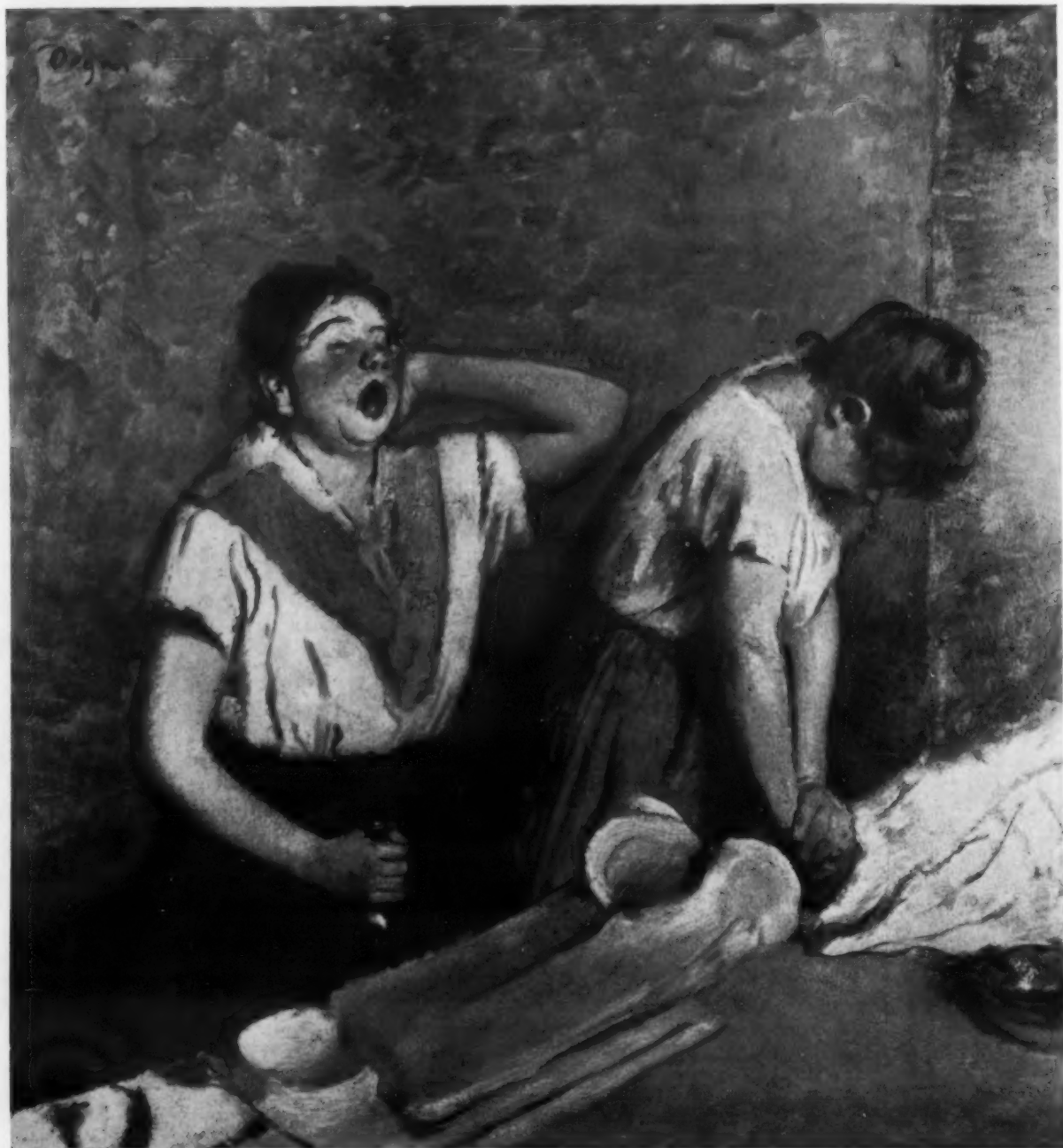
Mr. Eumorfopoulos, it will be remembered, was among the first collectors of Chinese porcelains and potteries in the West. Beginning in 1891, he was in close contact with each importation of these arts as they came to London, often fresh from the tombs brought to light in the course of building the Chinese railway. The occasion is one never likely to be repeated, since systematic excavation has gone on apace of recent years, leaving little for future discovery. The Chinese, moreover, have of late exercised a surveillance and placed restrictions upon both digging and exportation—a factor entirely absent in the last decade of the XIXth and first quarter of the XXth century.

Mr. Eumorfopoulos was peculiarly fitted to make the utmost use of this advantage. In addition to being a consistent and indefatigable pursuer of everything pertaining to the study and collecting of Chinese art of all kinds, he had a remarkable spirit of adventure, being always willing to follow his own flair, however far it might lead from the beaten path. This enabled him to acquire pieces, both in pottery and porcelain, which were at that time new to the modern collector both in Europe and China. These often proved to be of a rarity that has precluded less daring collectors from obtaining specimens.

The catalog of the Bluett exhibition uses verbatim the descriptions contained in the famous Eumorfopoulos catalog in six volumes compiled in 1925 by Mr. R. L. Hobson, keeper of the Oriental Antiquities in the British Museum, and published by the firm of Benn. Each item now shown will be found illustrated in this publication, in the preface of which, Mr. Eumorfopoulos himself gives a most interesting account of the history of his collecting activities through the years, and a general analysis of the strength and weakness of his collection.

"In those days—the last decade of the XIXth century—'Oriental' meant

(Continued on page 13)



"LES REPASSEUSES"

By DEGAS

Loaned by the Durand-Ruel Galleries to the exhibition of One Hundred Years of French Painting at the William Rockhill Nelson Gallery of Art, Kansas City

Chicago Buys XVth Century Indo-Persian Manuscript

CHICAGO.—A very fine Indo-Persian manuscript page of the late XVth century has recently been purchased by the Art Institute of Chicago from the Nickerson fund, and does much to strengthen a part of the Oriental collections which has not as yet received much attention, according to an article by Charles Fabens Kelley in a recent *Bulletin*. "It comes from a manuscript which is very well known, and of which other leaves are in the collection of the British Museum, the Metropolitan Museum of New York and the Freer Gallery in Washington. This page in common with the others has gone through many vicissitudes during which the margins have disappeared, so the illustration and text come to the very edge. Even so its dimensions are among the largest known, 17 inches high and 9½ inches wide.

"The page comes from an illustrated history of the world, from its beginning to the year 1000 of the Hijra, and is called the *Ta'rikh-i Alf*, or *History of a Thousand Years*. Literal truth was not its object. On account of the care and magnificence of its execution this copy is thought to have been done for the imperial library by order of Shah Akbar, the greatest of the Mughal emperors, who reigned over India from 1556 to 1605. As usual a number of artists worked on the gigantic project, but the names of all but a few have disappeared as they were written on the margins which have been trimmed away and consequently we cannot say just which painter or painters executed our page. Sometimes several worked together. It has been suggested that our sheet is the work of Basawan, one of the most skilful of the Mughal court painters, but a comparison of this

miniature with a signed work in the Metropolitan collection does not support the theory. One of the British Museum pages is, however, so close to the Metropolitan's Basawan miniature, that it may well be from his hand. He was much influenced by European art, particularly in his treatment of draperies, and this I do not find in our example. The quality is nevertheless equally high, and the handling of the draperies rather more decorative and closer to the Persian tradition which strongly influenced the Indian school. Highly trained Indian painters were working at the Mughal court, and it is probable that this painting is by one of them, as it has greater freedom than most of the Persian work. On the other hand its color is of less brilliance, though it does not lack in richness. The handling, though delicate, is still virile.

"The sheer craftsmanship of the Persian and Indo-Persian painters is astonishing. The skill with which tiny features are rendered with the utmost delicacy and precision passes our comprehension. A detail greatly magnified

shows how perfect was this skill, and yet it was always subordinated, in the best work, to the expression of the idea. Mere craftsmanship was not enough. At natural scale the outlines of the forms seem to be drawn with a line of hair-like fineness, with all the precision of a steel engraving. The magnified sections show, however, that there is all the dash of a freely executed fresco, although at a very small scale. Then, too, the outlines are seldom in monochrome. Occasionally black is used to reinforce a vigorous outline, but for the most part the features of the men are drawn in reds, pinks and red violets.

"The colors of the landscape are quiet, a faint blue in the sky, and various pale yellow greens in the grassy slopes, with pinks, greys and blues in the rocks, the trees a definite dark olive green. Many of the costumes show brilliant colors with several tints of vermilion, two of strong yellow, two of cobalt blue and one of violet. Gold is sparingly used in the details to excellent effect, particularly in the turbans and the horse trappings. . . ."

DUVEEN BROTHERS

PAINTINGS PORCELAINS
TAPESTRIES OBJETS d'ART

NEW YORK
PARIS

French & Company Hold Exhibition Of Five Centuries of Needlework

(Continued from page 3)

quires no further commentary since it was reproduced and described in the January 26, 1935, issue of *The Art News*. A beautiful early Spanish chasuble in gold and red, also with the olive pattern, is another piece deserving of special attention.

Based on a religious theme is an embroidered frieze representative of German work of about 1600. This depicts a landscape with arches enclosing continuous scenes from the life of Christ and has much the flavor of the early German prints in its charmingly naive and homely renditions of the familiar subjects.

Turning to the secular specimens in the show, we find a large and rare XVth century Flemish panel which gives a graphic narration of the visit of Orpheus to Hades. Practically all the well-known denizens of the nether regions are worked into the composition, regardless of their connection with the major theme, each pursuing his prescribed task without interfering in any way with the central figures. It is interesting to note that the more prominent characters are worked in tapestry technique, while the others conform to the background in being executed in needlepoint.

Another needlework panel of the same century shows the recreations of Elizabethan England. Lords and ladies engaged in various avocations disport in a landscape scene, marked by great vigor and liveliness of presentation. The vivid characterizations of the minor figures as contrasted with the quaint formality of the chief personages, and the wide variety of frisky animals in the central panel, amusingly disposed in horizontal layers by way of suggesting perspective, together with the sturdy corner figures and bold patternings of the floral border, are richly expressive of an era when healthy realism and untrammelled fancy went hand-in-hand.

Typically English, too, is the early XVIIIth century needlework tapestry representing a lord and lady en promenade. With characteristic lack of affectation, the maker, whose initials appear on the panel with the date, 1740, has crystallized the essence of English pride in a country estate with unanswerable conviction as well as decided charm. This panel has the added virtue of presenting a puzzle, for bordering an alley in the foreground is a series of numerals whose significance

no one has as yet satisfactorily explained.

In the French group, one finds among many important examples an extraordinary four-fold screen. The panels are covered in Louis XIV needlework depicting vases in niches, a favorite motif of the day. Against a blue ground the deep reds and luscious greens of the flowers glow with a persistent life well merited by the boldness of the design. This screen was formerly in the collection of the late George Hoentschel.

From the era of Louis XV comes a salon suite consisting of a settee and two armchairs. The frames are of beautifully carved walnut and the seats and backs are upholstered in original needlework of the period. Deviating widely from the usual court scenes of the contemporary art, the back of the settee presents a delightful peasant episode. Here are no lords and ladies playing at rural occupations, but actual rustics engaged in preparing food, dancing on the green-sward, lazing and love-making, while in the borders enclosing the central panel are wondrous griffons tentatively challenging one another to mortal combat. The chair backs revert to mythology for their main subjects, but the seat panels with their utterly fantastic beasts and the surrounding floral patterns are at one with the designs of the settee covering.

Among the smaller objects in the exhibition, a Charles I stumpwork picture portrays "The Judgment of Paris" in a truly charming manner. The way castle towers with the realistic touch of isinglass windows and such details of natural history as the lion with a prophet's beard are irresistibly naive. For all the elaboration of detail, there is a clumsiness which heightens the appeal of such work immeasurably. A series of early XIXth century English embroidered pictures enclosed in original fire-gilt ormolu frames all add interest to the group of works on a small scale.

Other items which attracted our special attention were the Adam stained-wood suite upholstered in the original felt covering embroidered with flowers and leaves and a Chippendale pedestal table with its octagonal top covered in needlepoint of the period. Bed hangings, cushions, rugs, banners, table covers and heraldic escutcheons are also included in this exhibition, which in its nature and quality takes a unique position in the roster of the season's events.

CHICAGO

LONDON

BOSTON

EXHIBITION OF CHINESE POT-
TERY FIGURES, ANIMALS AND
BIRDS, DATING FROM THE
HAN DYNASTY TO THE T'ANG
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CHINESE POTTERIES

Yamanaka Galleries

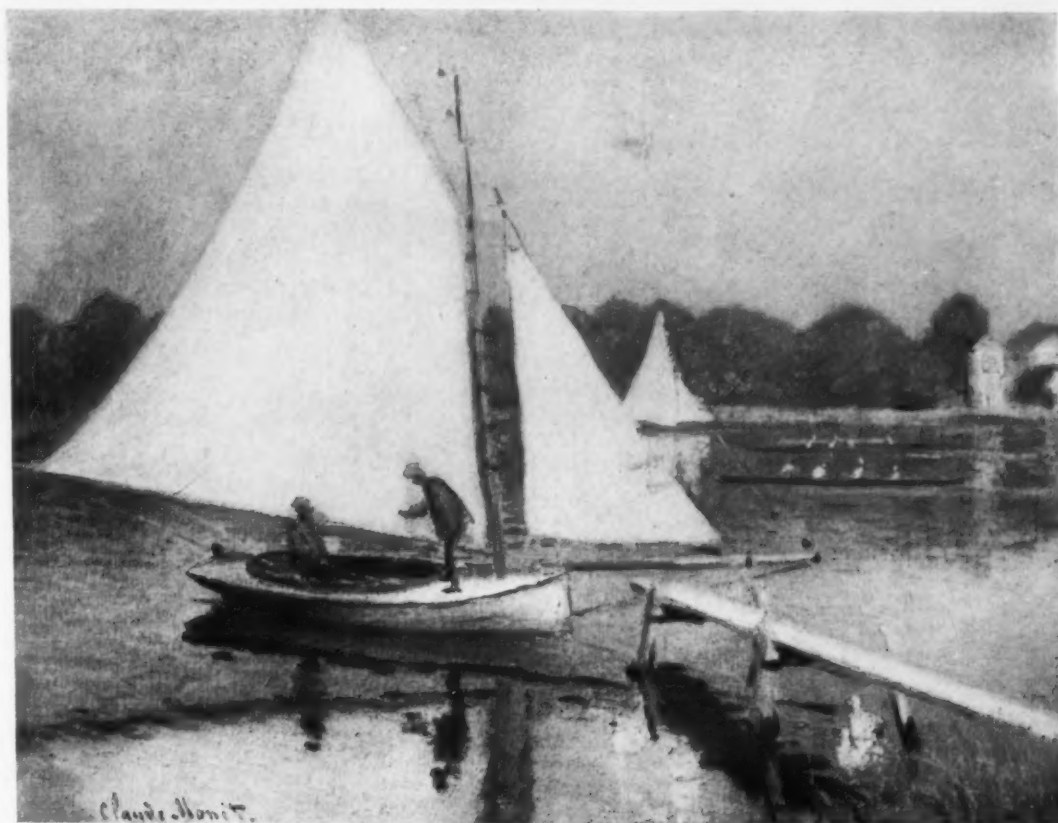
The exhibition of Chinese potteries dating from the Han to the Tang dynasty, charmingly arranged in the Oriental gallery of Yamanaka & Company, is so large and varied as to draw a wide response. Figures, animals and birds range from pieces imbued with that sculptural quality which attained such heights during these centuries to those whose perennial charm makes them a pleasing addition to both modern and period decor. In the latter connection, the Han vase fitted with a batik silk shade, the only lamp of the kind in the gallery, is worth noting as a perfect lighting fixture for use with early potteries.

In the category pertaining to the more serious interests of the collector are several outstanding specimens. Dominating the whole exhibition, both as to interest and size, is a large pottery horse with black glaze, which measures no less than thirty-three inches in height. The only specimen of similar proportions known to us is that in the collection of the Seattle Museum which, however, we have not had the opportunity of seeing. Half turned toward the visitor, the present horse gives the impression of being the portrait, as it were, of a favorite steed awaiting as he so often must have done in life the pleasure of his beloved master.

Another feature of the exhibition is the pair of glazed pottery figures of court ladies, which, we learn, have already been claimed by a leading New York collector. The unusual characteristic of these pieces is the three-colored glazes used in the decoration of the robes, which we do not remember to have seen before on figures of this beautiful and highly decorative type. A similar pair, shown recently in the Fine Arts Exposition and again on view, are ornamented simply with earth colors.

Going backwards in time, the group of Sul pieces, comprising horses with riders and several musicians and standing attendants, make the strongest appeal. In addition to the sculptural simplicity and the beauty of the silver glazes there is the consciousness of how difficult, not to say unrewarding, it is to duplicate this type today. The quiet charm of the severe Victorian ladies, with their high Empire style dresses and small scarves encircling the shoulders, is something of which one does not tire. The horses, too, with their patient, still riders, stand with an air of solidity in keeping with their function as attendants on the master in the tomb.

Of the preceding Wei dynasty, there are four large standing figures, undoubtedly portraits of certain dignitaries at the court. All are modeled with that superb admixture of realism with essential character that marks the finest Wei sculpture. One pair (No. 11), comprising a figure of an official in black clay and another decorated with red pigment, reveals a strong de-



“BOATS AT
ARGEN-
TEUIL”

By MONET

Loaned by the
Durand - Ruel
Galleries to the
exhibition of In-
dependent Paint-
ers of XIXth
Century Paris,
now on view at
the Museum of
Fine Arts, Bos-
ton.

Carré to Show
Primitive Art
At Valentine's

An exhibition of comparative primitive sculptures from Africa, Oceania and Central America, a portion of the collection of M. Louis Carré of Paris, will open at the Valentine Gallery on April 15. Eighty pieces stressing the features of each style and constituting a comprehensive survey of primitive art will be shown with full descriptive, historical and geographical comments. Some specimens which have never before been on public exhibition are included in the display.

dominates one end of the gallery, is one of Marin's finest watercolors, and represents a rare concession on the part of An American Place, which usually can hardly be persuaded

to part with the finest works of their artists. An abstract symphony in tones of grey, it creates a mood corresponding to a very definite time of day when the light on the New York houses and skyscrapers takes on a curious quality. In the use of running wash Zorach naturally stands supreme, with his "Arrowsic Bridge, Maine" and "Popham Beach." There is always something curiously satisfying about the masterly use of this delicate medium, in which with a few strokes of the brush and a little color rapidly applied produce an effect at once substantial, suggestive and yet realistic.

By O'Keeffe, in addition to a characteristic pastel of sweet peas, is another rendering of water lilies in which the pale petals of the flowers unfold against a dark grey background. The "Fruit on Stool" of Kuniyoshi, simply carried out in red, green and brown pastel, evokes an effect of characteristic distinction. Charles Sheeler's "Yachts" done in crayon have a fine quality of chastity, while two flower studies of Demuth yield a charm all their own. Peggy Bacon is true to form with her "Terpsichorean Ecstasy," in which she spares no commentary on the peculiarities of dancing couples. Pascin, Dickinson, Coleman, Halpert, Karfiol, Fiene, Stuart Davis and Pop Hart complete the exhibition, which is as nice a showing as these galleries have seen.

WYNNE BYARD TAYLOR
MICHELE SARD

Georgette Passedoit Galleries

A true feeling for the essentials of sculpture marks the work of Wynne Byard Taylor, who studied under Bourdelle in France and with Robert Laurent in this country. Several of the portrait heads in colored plaster and terra cotta are particularly sensitive and have in a minor degree that power to reveal simply and directly the souls of their sitters, which is found in supreme expression in the works of Despiau. In her wood sculptures, Miss Taylor displays a marked feeling for the special qualities of her medium. The "Girl" in wild cherry is particularly fine in the modeling of the back and breasts but when studied from any angle has a richness and beauty of surface rare in the casual productions of today. Although we, personally, are averse to garden sculpture in almost any form, this artist's "Bronze Faun," which defies decorative stylizations with spirited insouciance, completely won us over.

Also on view at these galleries are a group of abstractions and a few watercolors by Michele Sard. Several departures into more realistic statement seem to show that the artist is still in a somewhat experimental phase with her preferences leaning strongly, however, towards the abstract. She works on a small scale and has delicacy and a subtlety of feeling. Such paintings as "Still Life with Pears" and "Abstraction No. 2" are particularly successful. The watercolors are fresh and vigorous in color, although not quite as assured as the oil paintings.—M. M.

ELIZABETH H. T.
HUNTINGTON

Fifteen Gallery

Prolonged invalidism has not in any way blinded Elizabeth H. T. Huntington to the beauties of the New England countryside surrounding her Wellesley Hills home. In her first New York one-man show, now on view at the Fifteen Gallery, she presents a group of watercolor landscapes, pleasing in their freedom from affectation. Blue skies and fleecy clouds, snow-covered fields and green meadows have the freshness and clarity of unembittered vision and they are set down with an almost childlike simplicity. Mrs. Huntington's work has not as yet shed its tentativeness, but it has the merit of obvious sincerity which enables it to avoid the purely picturesque. J. R.

WATERCOLORS AND
PASTELS

Downtown Gallery

A carefully chosen group of watercolors and pastels at the Downtown Gallery further confirm the favorable impression made by American work in this field in the various exhibitions of the current season. The addition of O'Keeffe, Marin and Demuth to the roster of the Downtown artists makes the showing representative of a cross-section of contemporary production sufficiently broad to interest a large public.

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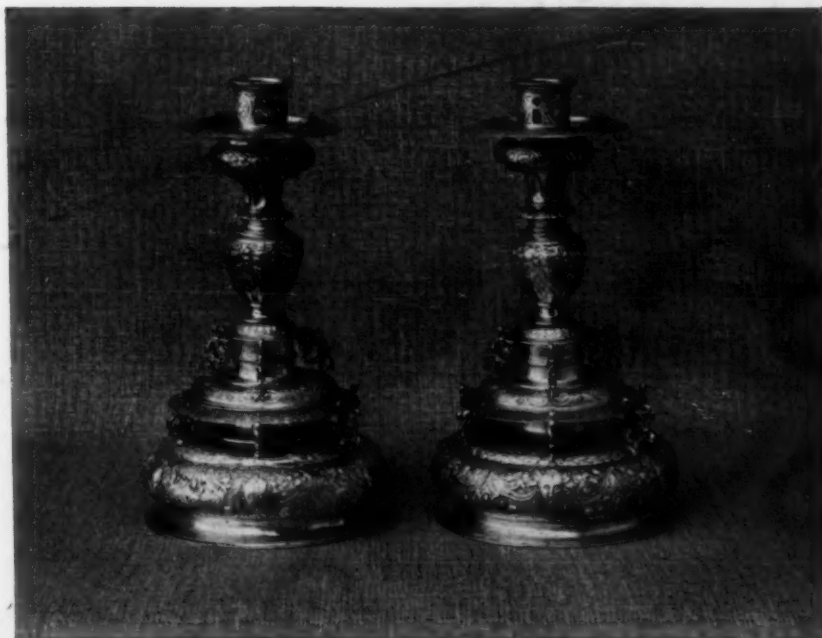
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Folk Art Collected By Mrs. Rockefeller Is Now on Exhibition

WILLIAMSBURG.—A group of two hundred and fifty examples of American folk art, collected by Mrs. John D. Rockefeller, Jr., over a period of years, has been loaned to Colonial Williamsburg, Inc. The collection, which is one of the most important of its kind, has been assembled in the restored Ludwell-Paradise House, one of the historic buildings in the restoration of Williamsburg, by Mr. John D. Rockefeller, Jr. It was placed on public exhibition on April 1.

Mrs. Rockefeller's loan collection includes significant examples of American folk painting and sculpture collected in the Virginias, Carolinas, Georgia, Florida, Kentucky, Tennessee, Maryland, Pennsylvania, New Jersey, New York, Connecticut, Rhode Island, Massachusetts, New Hampshire, Vermont and Maine. The major divisions of the collection are painting and sculpture, but there are also a few examples of pottery. This work was produced by craftsmen and artisans such as house painters, sign painters, carpenters, etc., as well as by amateur gentleman artists and young ladies who studied in the "female academies" which were numerous during the late XVIIIth and early XIXth centuries, and of which there were several in Williamsburg.

As one of the most important collec-



PAIR OF
POTTERY
COURT
LADIES
T'ANG
PERIOD

These standing figurines, decorated with three-color glaze, are included in the exhibition of Chinese pottery figures, animals and birds from the Han to the T'ang Dynasty, now on view at the Yamanaka Galleries.

tions of American folk art, Mrs. Rockefeller's collection has stimulated much interest in this field among artists, collectors and museums. Williamsburg, which Mr. John D. Rockefeller, Jr., has

restored to the appearance it had as the XVIIIth century capital of Virginia, will now have an added attraction in exhibiting the collection for the first time in this state.

SYMONS EXHIBITS ECCLESIASTICAL ART

Symons, Inc., of 730 Fifth Avenue, is seizing the opportunity of the Easter season by presenting a collection of ecclesiastical art as the fourth of their series of exhibitions devoted to the decorative arts. This exhibit, which will open to the public on April 15, will remain on view until the end of the month.

All forms of aesthetic expression in the early church figure in these Spanish, Italian, Portuguese, German, French and English liturgical relics and embrace extraordinary examples of ecclesiology from the XIIIth through the XVIIIth century. In this unusual display are included chalices, monstrances, candlesticks, censers, reliquaries, tabernacles, crucifixes, and holy water dishes, in short all the symbols of ceremony and ritual which gave birth to an art indicative of fertility of design and workmanship.

CHICAGO

Winners of the two important prizes given annually by Watson F. Blair in the International Watercolor Exhibition at the Art Institute have been announced. Isaac Gruenewald, a native of Sweden, has been awarded the \$600 purchase prize for "The Hand Organ, Cadiz." The second prize of \$400 was won by "Street in Peoria," by Aaron Bohrod of Chicago, which will be added to the permanent collection of the Art Institute.

Duveen Donates New Extension To Tate Gallery

Word has just been received from London that a contract has recently been signed for the erection of an extension of the Tate Gallery. This Gallery is devoted entirely to works of art of the XIXth and XXth centuries. The addition is necessary as the foreign sculpture has for a long time been housed in crowded quarters.

Sensing the need for relieving the congestion, Lord Duveen, with his usual generosity, some time ago offered to defray the cost of erecting new facilities so that modern foreign sculpture might have a suitable display. For the last year or two, architects have been at work both in London and in New York experimenting with designs, for it had been decided that the new building must be in keeping with the more recent additions to the Tate Gallery, so as to form a harmonious whole.

The designer of the new building is John Russell Pope, eminent American architect, who recently completed the beautiful new National Archives Building in Washington, D. C., and who is now completing the reconstruction of the Frick Art Gallery in New York City. Prolonged and careful thought has been given to the placing of the exhibits and to their lighting, and it is hoped that the manner in which these problems have been met will achieve new standards in gallery display.

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SPLENDID BARBIZON WORKS. A large group of paintings by foremost Barbizon artists including: *Pêcheur d'Ecrevisses*, a Fontainebleau scene, and a landscape with figures by Corot; signed Fontainebleau forest scenes and other landscapes by Diaz, Rousseau, Daubigny, and Dupré; Millet *Shepherdess and Sheep*; Cazin

Moonrise, and other examples of the French nineteenth century school.

FINE DUTCH WORKS. Characteristic examples by notable Dutch painters of various periods: landscapes by Hobbema; *Cuyp Shearing Sheep*; Van Ruisdael *Landscape with Figures*; Ary de Vos *Portrait of a Lady*; a genre scene by Metsu; *Clays Fishing Boats on the Scheldt*; *Maris Dutch River Scene*; and an interior by Israels.

SOURCES. Property of the estate of the late Nathaniel Thayer, Boston, Mass.; together with the collection formed by the late Mrs. George L. Lewis, Buffalo, N. Y., and paintings from the collection of the late Quincy Adams Shaw, Boston, Mass. With additions from other distinguished sources.

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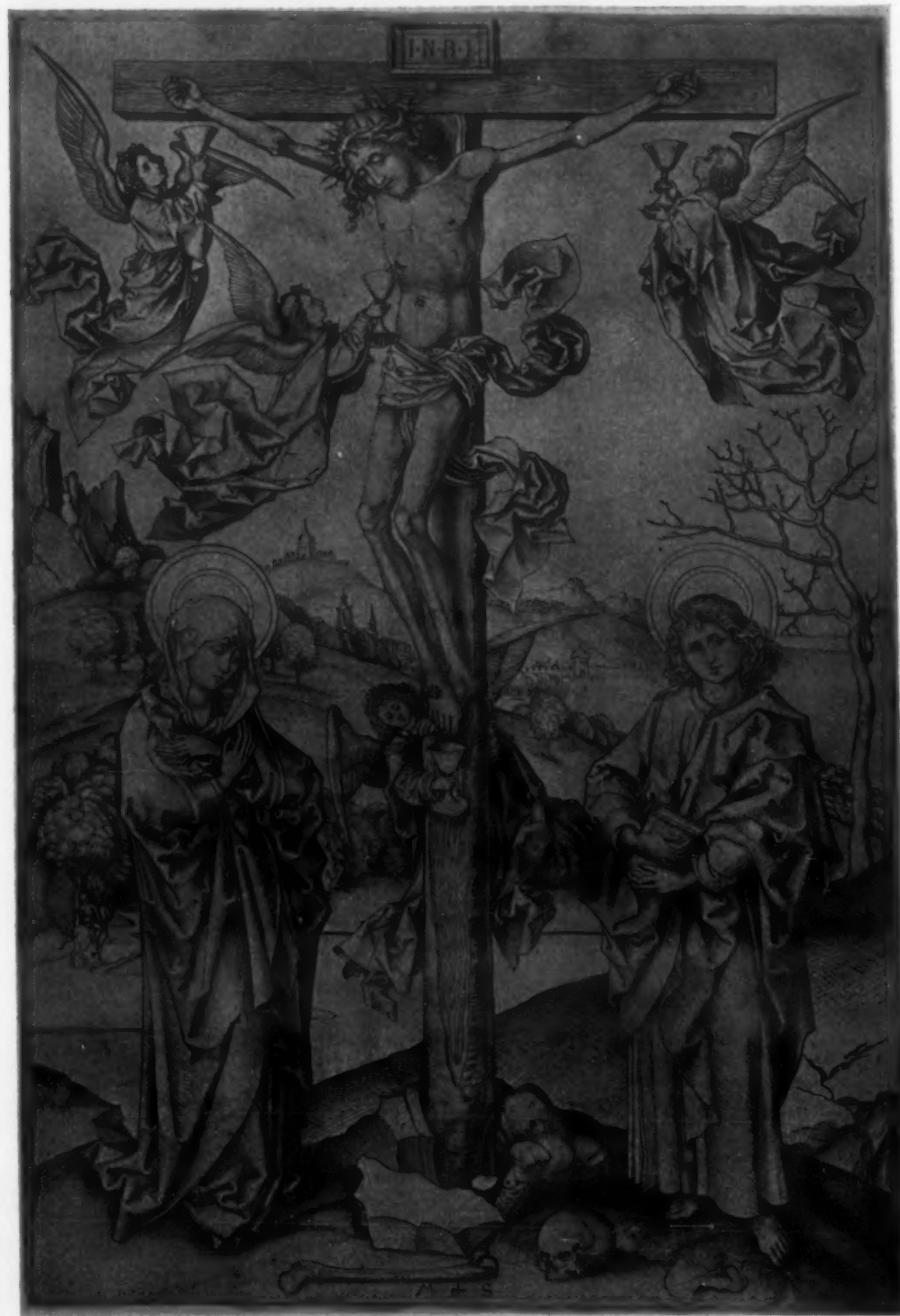
WORCESTER EXHIBITS RECENT ACCESSIONS

(Continued from page 3)

with the dead rising from their graves, threatened by groups of demons, who even press close to the throne of Isaiah. Over the entire scene hover flying angels bearing instruments of the Passion, sounding trumpets and descending momentarily to the earth to crown the Saved. Marvelously compressed despite its great size, with animated groups of figures in close masses, the movement of the draperies, the dark stab of the angels' wings, the loveliness of Gothic flowers, all combine in a religious magic that is as grandiose as it is incredible.

Although signed by Maître Philippe, the master weaver of the Brussels atelier, the actual cartoonist of the tapestry is unknown. However, its close analogies to the paintings of the Flemish XVth century masters lead to the conclusion that only the finest artists in Flanders were employed in this project. Hugo van der Goes and Gerard David have been suggested as the authors of this sumptuous Allegory of Christianity made for the Dukes of Burgundy and the Emperor Maximilian. Leading authorities, however, feel that the cartoons for the tapestries were probably a corporate expression of the religious art of Flanders which was directed and dominated by the greatest painters and weavers of the day. At any rate it is certain that the hanging was executed in the last half of the XVth century by a Flemish master of the Bruges or Brussels school. Without question the artist was influenced by such paintings as "The Last Judgment" by Hubert van Eyck, now at the Metropolitan Museum, by the Roger van der Weyden in the Hospice de Beaune and by Memling's altarpiece in the Marienkirche in Danzig. The signature of Philippe de Mol has been found on the hem of the Virgin's robe, thus identifying the weaver with the famous atelier of Maître Philippe.

The Worcester tapestry was originally in the collection of Manoel I, King of Portugal, who presented it to the Barahona Frago family early in the XVIth century. Until recently it remained in the Castello Ventoso in Portugal. Two other versions were woven from this same cartoon. One of these, designed originally for the Cathedral of Saragossa, was secured by the Louvre in 1901; the other was cata-



"CHRIST ON THE CROSS"

By

SCHONGAUER

This rare print from the Royal Hohenzollern collection at Sigmaringen was acquired by the Worcester Art Museum during the past year from the Knoedler Galleries.

logged in the Vatican collection in 1855, but its subsequent history is unknown. From its original setting in the Royal Palace in Portugal the Worcester tapestry passed to the Castello Ventoso, where it was acquired by the French

antiquary, M. Schutz, and later by French & Company. Abroad, it has been exhibited at the Victoria and Albert Museum and in this country in the museums of San Francisco, Chicago, Cleveland and Philadelphia. It is

mentioned frequently in tapestry literature and is generally ranked in quality with the "Life of the Virgin" series in the Royal Palace in Madrid.

The next acquisition in point of aesthetic importance is the female torso

acquired in Paris from Paul Mallon and dating from 2700 B. C. It is considered by authorities in the field as one of the outstanding life-size Egyptian figures ever to have been brought to this country. The modeling of great subtlety and refinement is distinguished by a sensitivity that was lost in the Egyptian art of the later periods. Analogous figures are to be found in the Cairo Museum and in the Triad groups in Boston and London.

The acquisitions in the field of painting comprise an interesting example of the Italian baroque school, Domenico Fetti's "Parable of the Sowing of the Tares," which was included in the last exhibition of Baroque painting held at the Durlacher Galleries. The painting, which was originally in the collection of Tancred Borenius, was secured from Durlacher Brothers.

The Englebrecht equestrian portrait clearly reveals the artist's debt to Durer. Painted on a panel, this work has for many years been considered a portrait of Emperor Charles V. It has frequently figured in many Flemish exhibitions as a painting by Barend van Orley, but Friedlander has made the new attribution to Engelbrecht. An engraving of Charles V by Barthel Beham, done in 1531, and Titian's portrait of the monarch in the Prado executed in 1533, establish fairly clearly that the horseman is Charles V. It is interesting to note the dependence of the artist upon the engravings of Durer, particularly striking material being found in the "Little Horse" of 1505 and in the "Knight, Death and the Devil" of 1513. This work was secured from Calnaghi's of London.

An important print acquired during the year is Schongauer's "Christ on the Cross" which comes from the Royal Hohenzollern collection at Sigmaringen. It is one of the finest impressions recorded of this rare print and was purchased from the Knoedler Galleries.

Other acquisitions of the year include Renoir's "Vielle Femme Arabe" painted in Algeria in 1882. It is mentioned in leading volumes on the artist's oeuvre and has been frequently illustrated. A portrait of Susannah Rowson, an early American novelist, by Samuel F. B. Morse and two important pieces of silver by Worcester County craftsmen complete the list of purchases for the year.

The outstanding gift has been a collection of engravings and books by George Cruikshank given to the Museum by Dr. Samuel B. Woodward of Worcester. The collection includes more than six thousand items and ranks as one of the first three or four in this country.

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Independents Hold Annual Exhibition Of Art and Effort

By MARY MORSELL

The Independents are a stalwart and broad-minded band. Walkowitz, who has issued a private manifesto on abstract art tolerantly walks about the alcove where the realists of Clinton Prison show careful copies of the sweetest kind of photographs. The devotees of still life and *l'art pour l'art* mingle, as usual, on equal alphabetical terms with the propagandists of various causes. Well-known artists such as John Sloan, Baylinson, Bertram Hartman, Walter Pach, Meyerowitz and many others rub shoulders amicably with earnest creators of chromos. As was the case last year, there is a group exhibit of Indian work, but we felt a slight suspicion that government patronage in these quarters has produced the beginnings of sophistication. A special effort has obviously been made this year in the presentation of sculpture and the reservation of a special alcove for some of the best work, including good things by Rosalie Sondheim, Jose de Creeft and Doris Caesar, is an excellent feature of the show.

However, the popular sensation is undoubtedly "Nudist Camp" by Jackson Reitz, a large and explicit canvas, liberally spiced with humor. This detached chronicle of denizens of the Bronx, leavening the conscientious paganism of the young with the knitting and Sunday papers of more lethargic middle-aged members, should persuade almost any one that the Nudists will never be a very active force in undermining public morality.

Elsewhere, among the more naive contributors to the exhibition, it is apparent that politics and social commentary are more popular than ever before. The John Reed Club is very distraught this year over the dangers of the Fascist movement and a number of other artists feel pretty badly about the New Deal. However, patriotism of a hundred percent variety comes to the fore in such works as the fancy dress depiction of Uncle Sam dumping a carload of undesirable aliens into the nearest sewer; and in the reverent chromos devoted respectively to President Roosevelt without his smile and to a particularly noble specimen of the New York police force. There is also some keen alarm about affairs in the Orient, expressed in such canvases as K. L. Eng's "Japan Speaks" and in Sam Hong's "China's Red Army." Although asking \$50,000 for his "Licanthropy or Aguelarre Babilonico," Orenco Miras offers a lot of title and a lot of figures for the money. We were too lazy to look up licanthropy but guessed that the figures of Stalin, Hitler, Gandhi, Lincoln, Moses and many others must be all mixed up in a kind of political "Last Judgment." We were also not quite bright enough to figure out the full significance of "Dialectic Materialism," by Raphael Doktor. Occasional flashes of humor and sophisticated satire flavor this group, with Lee Hersch's Chirico-izing of Civic Virtue claiming first place.

The religious market seems to be definitely on the wane. A dismayed figure of Christ, entitled "And After 1900 Years," and "Prayer at Gethsemane" seem to be about the only entries in this department. Mysticism also is rather scarce, and so John Upley who contributes "The Morning After" per-



TORSO OF A YOUNG WOMAN EGYPTIAN, CIRCA 2700 B. C.
An important purchase made by the Worcester Art Museum during the past year from Paul Mallon of Paris.

haps was justified in pricing his brightly colored painting at \$1,000 per square inch. Bruno Mankowski, in a composition entitled "Ooooooo," seems to have been deeply stirred by the future dramas of electricity.

In the field of miscellaneous current events, the wittiest commentary has been made by Charles Goeller, who depicts a negro offering a fried egg to an earnest artist and entitles his composition "The Great American Mural." The Hauptmann case is commented upon by Chaim in abstract terms, with two wood sculptures, slightly in the Brancusi manner. Otherwise, save for a somewhat acid commentary upon the "N. A. Art Jury" by S. H. Pickering, the Independents appear to have found politics of such absorbing interest that minor anecdotes were beneath their notice.

Searching earnestly for potential talent among the unknown names, a small quota of interesting and promising work was discovered. These include a "Study" by Yosei Amemya, a "Still Life" by Polly Ames especially notable for its color, two good satiric compositions by McHarg Davenport and "Blitter Dregs" by Helen M. Cranor, definitely marked by feeling and imagination despite certain technical deficiencies. Also among the works spe-

cially checked in our catalog were "The Cliff" by Angiolini, the watercolors of Bill Breck, "Westchester Hills" by Lanza and "European Civilization in a Dangerous Corner" by Robert Murock. The strange medical portraits of Nina Tablada with their clinical titles have an oddly arresting quality.

Among the well-known artists who yearly support the show, Walkowitz with his 1915 "Abstract Landscape," and Theresa Bernstein and William Meyerowitz with characteristically excellent pairings carry off the honors. Other worthwhile contributions in this group are Minna Citron's "Concert," Martha Simpson's "Girl in Green," Eugenie Marron's "Street Walker," the bicycle riding subject of Dorothy Eisner, and two interesting paintings by Fred Nagler. Many women artists appear this year, including Anna Neagoe, Adelaide Morris, Louise Paddock, Ellen Ravenscroft, Magda Pach and Beulah Stevenson.

HUBBARD LIBRARY
American-Anderson Galleries.—A total of \$6,665 was realized in the dispersal on April 3 of the library formed by the late Lucius Lee Hubbard, Houghton, Michigan, and comprised chiefly of Americana. A superb copy of the original edition of the first four voyages of Champlain to America was purchased by Mrs. G. Cullen for \$235, the highest price in the dispersal.

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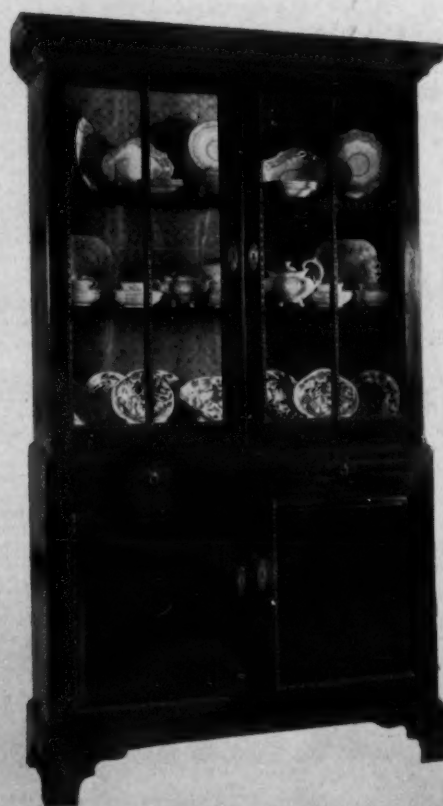


This early XVIII century bureau-bookcase bears the label of the cabinet maker, Giles Grendey, of St. John's Square, Clerkenwell. Exemplifying the Chippendale style in pieces of architectural proportion, this specimen is distinguished by the crisply carved acanthus scroll of the broken arched pediment and the Greek fret motif which appears at the base. Additional grace is achieved by the shaped door panels, while the wood grain adds great warmth and richness. In the collection of French & Co.

The height of Chippendale's adaptation of the Chinese style is found in this elaborately carved mirror. Fashioned of mahogany with richly wrought grape-leaf and flower design and surmounted with the Chinese phoenix, this piece combines a wealth of imagination realized in the most delicate execution. Placed in a room of the period, such a mirror would provide a charming frame for the reflections of color and forms of XVIII century decorations. Made circa 1750, this mirror is now contained in the collection of Edward I. Farmer.



One of the simplest expressions of Chippendale's manner may be seen in this rare silver table which dates from the early days of his creations. Ornamented only by the acanthus-carved brackets and the double-scrolled rising stretchers, ending in a dome shaped finial, this piece has great elegance. The sweeping grain of the shaped top and the oddly fluted legs are other attributes which contribute to its unusual character. Tables of this type, aside from their period value, are adaptable to almost any interior. In the collection of the Ackermann Galleries.



Relying solely on its proportions, this Chippendale bookcase creates an impression of great dignity. The unusual carving of the lattice work on the glass doors is echoed in the framing of the lower door panels, a subtle repetition which unifies the two portions of the piece into an harmonious whole. The arched top is simply dentilled. Formerly in the Rita d'Acosta Lydig collection, this handsome bookcase is now in the collection of Lenygon & Morant, Inc.

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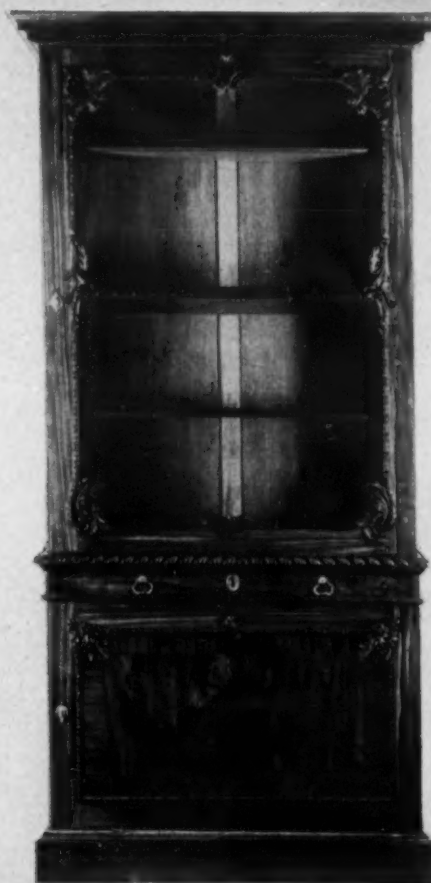
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This Gothic top Chippendale bureau takes its title from the ogival lattice-work of the glass door fronts. The unusual wavy grain of the mahogany in the drawer section contrasts strongly with the precise carving of the architectural pediment. Sturdy bracket feet of the utmost simplicity support the piece. In the collection of the Ackermann Galleries.



A cameo-like beauty characterizes the quality of the carving of this cabinet, which ranks as one of Chippendale's finest productions in his more conservative style. Dating from circa 1750, the perfection of proportion and slender architectural grace are somewhat reminiscent of the French XVIII century style. In the Edward I. Farmer collection.



The framework of this early XVIII century Georgian settee is rightly subordinate to the needlework back and seat, simulating velour de gene. The bold pattern, with its repeat of ogives and flower baskets is most effective, while the shell and claw-and-ball carving of the legs has great character. In the collection of French & Co.



Compactness and simplicity characterize this Chippendale mahogany chest with drawers and cupboards. The beautiful grain of the wood and the simple paneling furnish a background of great elegance for the only decorative notes to be found in the keyplates of rococo design. These charming bits of ornamentation heighten immeasurably the aristocratic spirit of the piece, which is so strong an element that one is hardly aware of the considerable space for precious objects concealed behind the door and drawer fronts. In the collection of Daniel H. Farr Co.



Still retaining the uncarved Queen Anne feet of an earlier day, this Chippendale armchair possesses a number of features characteristic of the master's style. The simple acanthus-carved knees and the ornamentation of the arms forecast the later elaborations of the Chippendale manner. This mahogany chair, dating circa 1745, is covered in needlework which, with its design of urns and flowers conforms to the restrained character of the frame. In the collection of Stair & Andrew.

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Vol. XXXIII, April 13, 1935 No. 28

THE ROCKEFELLER GIFT

Mr. John D. Rockefeller, Jr.'s magnificent gift to the Metropolitan Museum comes at the psychological moment, following as it does close upon recent announcements of many masterpieces which were leaving America for Europe. Quite aside from the rare beauty of the Unicorn tapestries and the general public pleasure which is sure to be taken in the new Cloisters, the example set by Mr. Rockefeller has great significance and value at this time. For although it is quite healthful for art to be placed in international circulation after a period of quiescence, it is unnecessary that America should resign herself quietly to the loss of great works.

Fortunately, however, there is a general tendency in this country to follow the leader, and Mr. Rockefeller's princely generosity will, we believe, be sufficient to give impetus to a movement in the opposite direction. Many collectors who might otherwise allow their art treasures to be drawn across the ocean will now feel that a definite precedent has been established from which it would be unsporting to diverge.

It is not the mere fact of certain great paintings such as the Sassetta panels going to the National Gallery that has caused thoughtful people in the art world to be distressed over recent developments. It is the much more dangerous potential effect of such occurrences upon the traditions which within a very brief period have created such a large number of fine museums in America. The great collectors of this country have always felt that we should be compensated for an inevitable lack of the great art heritages which are the pride of every leading European country. They have, with characteristic generosity, given their greatest treas-

ures to the museums of their native cities, instead of bequeathing them to the family, as is the general custom in Europe. This practice, which is uniquely American, is one of the finest and most hopeful elements in the development of our culture and should be preserved at any cost.

It is, in a sense, one of the most vital symbols of the democratic ideal that masterpieces of painting and sculpture seldom remain as private property in this country but are left to the enjoyment of the people. It is primarily through the faith and confidence created by this tradition that new museums have arisen and that funds are constantly available for the support and improvement of existent institutions. Furthermore, despite our comparatively recent emergence from a pioneer stage, America's now magnificent art holdings have won universal respect from Europe and yearly bring to our shores scholars who find it necessary to study collections in the United States.

Mr. Rockefeller, although perhaps



"MLLE. D-R" (1876)

Recently purchased from the Durand-Ruel Galleries by Dr. Albert C. Barnes for the Barnes Foundation of Merion, Pennsylvania.

By RENOIR

Paul Rosenberg, Paris Art Dealer, Now in New York

M. Paul Rosenberg, well-known Parisian art dealer, arrived in New York on the *Ile de France* on April 9. He will remain in the city for one month, making the Pierre his headquarters for the duration of his stay.

wishing only to create a museum where the glowing beauty of the Unicorn tapestries and other works of mediaeval art might be enjoyed by all the people, has made his great gift at a crucial moment. Although there are few who are able to give treasures of such magnitude, many can and undoubtedly will appreciate and follow the patriotism and wisdom of his precedent.

Obituary

A. LUKEMAN

The well-known American sculptor, Augustus Lukeman, died at his New York home on April 4 after a brief illness. He was in his sixty-fourth year. Mr. Lukeman's work is represented throughout the country in numerous public statues, many of them memorials to important personages. In April, 1925, the artist was appointed successor to Gutzon Borglum, as sculptor of the great Stone Mountain Confederate Memorial in Georgia, but the entire project was halted by the depression and no work was done during the past few years.

Mr. Lukeman's art studies were pursued at the National Academy of Design in New York and at the Ecole des Beaux Arts in Paris. He was at one time secretary of the National Sculpture Society and also held membership in the Architectural League.

LONDON LETTER By Louise Gordon-Stables

There are in London some half-dozen dealers' galleries, whose exhibitions, selected on consistent lines, may definitely be said to have directed and influenced public taste. Of these the Reid-Lefèvre Galleries in King Street is one. Seldom is there a show announced here that does not bring to the fore some new development in aesthetics, or stress the value of an old one. Even though one may not invariably feel in agreement with all that is exemplified within their precincts, one is conscious of growth and a general forward movement.

"Thirty British Painters" is the title of the exhibition now running at these galleries, but it might well have been called "Thirty Thinkers," for one and all stand for the intellectual side of modern work. All have brought something from their researches to enrich the latterday output. There is Vanessa Bell, whose landscape work grows in clarity and grace of design; Steggle of the East London Group, whose compositions on a small scale possess as great a spaciousness as if they had been draughted in the grand manner; Nevins, who is losing nothing by abandoning his earlier mannerisms, but is gaining by his adoption of a simpler technique. No collection of the kind would be complete without Augustus John and Richard Sickert, and they are characteristically represented with "A Girl in a Rocky Landscape," painted in gypsy type in the true Johnesque manner, and with a couple of Dieppe scenes, in colors obviously from a Sickertesque palette, full of warm greys, browns and deep greens. It is an interesting and stimulating show, delightfully free from affectations and giving good reason to hope for a still better harvest ahead.

In this country Forain is best known as a sardonic cartoonist, virile of line and biting of purpose. The present exhibition of his selected work at the Tooth Galleries, New Bond Street, gives us specimens of his oils, watercolors and pastels, dealing with aspects of life, treated in different mood from that in which he was wont to attack existing social anomalies, though this phase, too, is likewise represented. Interesting as is his work in color, it is obvious that it is not as a colorist that he prevails. In black and white, his drawings possess a greater satirical strength, point a moral more forcibly, and are altogether on a different level of achievement. The paintings have, nevertheless, the same brilliance of draughtsmanship that distinguished the early drawings, but the fact that Forain did not seriously devote himself to the medium of pigment until late in life may account for the fact that we shall continue to remember him chiefly in terms of black-and-white illustrations, such as occupied his period of finest activity.

At the Wildenstein Gallery in Carlos Place, there is an Utrillo show, composed for the most part of the street and church scenes with which we are wont to associate this painter. Apart from the very individual style of technique employed, Utrillo brings to bear on his themes a peculiar imagination which endows brick and stone, mortar and wood with life of their own. Having once viewed an Utrillo version of a house or a road, one forever sees it again with different eyes. The commonplace may thus become for us the distinctive, and the undistinguished become rarefied and vivid. It is an unusual art, and one that defies any strict definition.

The firm of Cecil Leitch and Kerin, well known to all who appreciate fine majolica, bronzes and old furniture, are transferring their stock to more suitable premises at 4 Bruton Place, Bond Street, where their collection can be viewed on one floor. It is close to their old address, which was 4 Bruton Street, W.

BLUETT SHOWS EUMORFOPOULOS PORCELAINS



(At left) MING FLOWER
POT OF THE FA HUA
TYPE

(At right) YUAN CHUN YAO
INCENSE VASE

These pieces are included in the group of Chinese porcelains from the Eumorfopoulos collection now on exhibition at the galleries of Bluett & Sons, London.



(Continued from page 3)

Ch'ing porcelain, with just a few pieces of Ming thrown in," he writes.

"The Ming we knew then was a little blue and white and some of the coarser enameled wares. The delicate decorated Ming wares—the cabinet pieces so dear to Chinese collectors—which even now are so rare in the West, were then unknown, and if seen would scarcely have been credited as being of Ming date. On the other hand, it was quite usual to see typical K'ang Hsi porcelains labeled as Ming. . . . It is only within the last few years that specimens have reached the West. So far as my own collection goes it will, I think be found that the Ming period is adequately represented." Typical of the Ming pieces in the present exhibition is the flower-pot of the Fa Hua type, with lotus designs modeled in relief and with yellow, aubergine, violet and neutral glazes on a turquoise ground, which is illustrated on this page. Such specimens have always been much sought by European collectors.

With regard to the XVIIIth century porcelains, Mr. Eumorfopoulos speaks with refreshing frankness, revealing one side of the very definite taste that guided him in the formation of his collection. As one might expect from the following statement, the Bluett exhibition contains one or two monochromes of the Ch'ing dynasty, including a K'ang Hsi sang de boeuf vase of a type for which the collector had a great affection.

"Of the Kang Hsi," writes Mr. Eumorfopoulos, "I shall only say this—

although specimens will be found of most of the more usual types, collectors who specialize in this period will no doubt note the absence of the imposing sets and series of vases, which, as a rule, form the backbone of the collections of this date." In the decorated wares of the Yung Cheng and Ch'ien Lung periods—for the monochromes I always had and have an affection—the collection is frankly weak," he continues. "This weakness is deliberate and intentional. The famille-rose color scheme does not appeal to me."

Of the first arrival in the West of the now popular T'ang figures the famous collector writes with that keen enthusiasm which has characterized his collecting activities throughout years that have been epoch-making in the field of Chinese art. Outstanding in the present exhibition at the Bluett galleries are a number of tomb attendants variously caparisoned, and riding horseback. The sturdy stance of many of these horses, free from fanciful capers, recommend them, while the variety of persons represented illustrate the cosmopolitan nature of life in China during the T'ang period.

"The main strength of the collection lies in the early wares," the writer emphasizes. "It was in 1906 that I saw for the first time a few specimens of the tomb wares and I was at once attracted by them. . . . Archaeological appeal alone, however, has never induced me to acquire an object; to enter my collection it was indispensable that it should at the same time appeal to me aesthetically in some way or another. For this reason it will be found that the number of pre-Han pieces is restricted. From 1908 onwards these tomb wares appeared in increasing numbers, and collections were gradually being formed. By the end of 1909 they were exciting sufficient interest and discussion for the committee of the Burlington Fine Arts Club to decide to hold in the summer of 1910 an exhibition of 'Early Chi-

English State Bed Recent Accession Of Minneapolis

MINNEAPOLIS.—The Charles II State Bed, which was reproduced on the cover of THE ART NEWS of February 16, has been acquired by the Institute of Arts from French & Company. Made for Sir Dudley North during the last third of the XVIIth century, this magnificently preserved example of English Restoration furniture has been presented to the Museum by a small group of Yale alumni who wish to remain anonymous. As the current *Bulletin* appropriately comments, "The source of this gift is peculiarly appropriate, inasmuch as the bed in question constituted part of the furnishings taken to Glemham Hall in Suffolk by Dudley North about 1705 when he went there with his bride, the daughter of Elihu Yale, whose endowment of Yale University has perpetuated his name in this country."

nese Pottery and Porcelain.' The exhibition opened early in May and contained several Han and T'ang pieces—including figures with colored glazes—but when it was first opened there was not a single example of the camels, horses, and riders which we now regard as so typically T'ang. It was not till two or three weeks later that the first specimens of this type reached England and a fresh case—case M—was added to contain them. They at once excited much interest and comment. I can well remember my own delighted surprise when my late friend, Mr. Julius Spier, of Messrs. S. M. Franck & Company, first showed me earlier in the year the photographs he had received from China of these very pieces, and with what impatience and excitement I awaited their arrival."

Commenting upon the later appearance of the Wei potteries, Mr. Eumorfopoulos remarks upon the fact that the Burlington Exhibition of 1910 already mentioned contained no pieces that could with certainty be assigned to the four centuries intervening between the Han and T'ang dynasties. Writing as he was in 1925, he says: "It is apparently only within the last few years that cemeteries of this period have been opened up, and it is only now that we are gradually becoming acquainted with its wares."

The collection is, of course, famous for the unusually fine group of Imperial potteries of the Sung and Yuan periods. In the present exhibition there is, among other Sung pieces, a very fine shallow bulb bowl of Chun Yao ware, remarkable for its rich, purplish glazes, while of the succeeding Yuan period the Chun Yao incense-burner, which we illustrate, is a fine example. Mr. Eumorfopoulos was also, it will be remembered, among the first to acquire, around 1911, the ware which Mr. Hobson in his book, *Chinese Potteries and Porcelains*, published in 1915, described as a vitreous porcelain with shadowy, pale blue glaze, and which was later identified as Ying Ching.

Of this important period in Chinese ceramic art, Mr. Eumorfopoulos writes with a slant and an authority that is only possible to one who was actively engaged in collecting during these early exciting years. "It was subsequent to, and one might almost say consequent on, our acquaintance with the T'ang wares that our knowledge of the Sung widened," he says. "If our views on the rarer Ming were, as I have said, somewhat uncertain, on the Sung they were at that time quite wide of the mark. It was assumed that wares to be of genuinely Sung date must be rough and heavy. This, of course, implied a fundamental misconception of the nature of Sung culture, the essential characteristic of which was refinement. . . . This delusion prevailed in spite of contemporary Chinese literary evidence to the contrary, and that of the delicate Ting dish found in a Sung Manchurian tomb, and given to the British Museum as early as 1887 by Mr. H. E. M. Jones, of which piece the collector remarks, "Surely seldom has an object of more chaste beauty left the hands of a potter."

Mr. R. L. Hobson, in the introduction to the before-mentioned catalog of the Eumorfopoulos collection which he compiled in 1925, and in which each piece now on exhibition at the Bluett

Galleries is illustrated, makes the following praise: "Many of the apparently slighted pieces (illustrated in the catalog) would be 'starring' in an ordinary collection. But there is little doubt that the Eumorfopoulos collection contains the finest series of early Chinese pottery in existence. It abounds in objects of supreme artistic value, and it is at the same time thoroughly representative, an ideal ground for the study of Chinese ceramics. *Omne tulit punctum*. Moreover, there is nothing in it which can be regarded as superfluous, for at the back of it all is a systematic mind."

PARIS ART SALES BRING HIGH PRICES

PARIS.—Despite the depression, excellent prices have been realized in recent picture sales in Paris. Not long ago, for instance, an Ingres fetched 189,000 francs, and a Nattier more than 150,000 francs. More recently, twenty-two items of the Marc-Francois Collection, including four major works by Claude Monet, were dispersed. Monet's "Le Pont sur le Bassin," a canvas steeped in that magic luminosity which is the great artist's *cachet*, sold for 90,000 francs; "Le Parlement de Londres au Crépuscule," for 36,500 francs; "Le bassin des Nymphéas," for 35,100 francs; "La Cathédrale de Rouen," for 42,300 francs. A small panel by Daumier brought in 30,000 francs; a Degas pastel (a masterpiece of finished craftsmanship) entitled "Femme prenant un tub" sold for 42,100 francs; a Jongkind, "Les Patineurs à Overschie," for 40,000 francs; and Pissarro's "Le Port de Dieppe," for 30,000 francs.

In another recent sale—that of the Francis Guérault Collection—seventy-four items, disposed of in the brief period of two hours, brought in just under two million francs. Nine large and handsome watercolors by Hubert-Robert fetched between them 385,300 francs, and a de la Tour pastel sold for 80,100 francs. It is clear that connoisseurs have realized that, in a time of changing values and precarious finance, the works of acknowledged masters provide a safe investment.—Marcel Zahar.



POTTERY
ARCHITECTURAL
ORNAMENT
XVIIIth (?)
CENTURY

Included in the group of Chinese porcelains from the Eumorfopoulos collection now on exhibition at the galleries of Bluett & Sons, London.

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“EQUESTRIAN
PORTRAIT
OF THE
EMPEROR
CHARLES V”

By CORNELIS
ENGLE-
BRECHTEN

This painting,
which was formerly in the collection of the Earl of Northbrooke, was purchased during the past year by the Worcester Art Museum from Colnaghi of London.

NEW YORK AUCTION CALENDAR

American-Anderson Galleries
30 East 57th Street

April 17—Chinese porcelains, pottery, furniture and paintings from the collection of Edwin H. Mills of New York City; property of the estate of the late Lucien Sharpe of Providence, R. I., with additions. Now on exhibition.

April 17, 18—Books and manuscripts from the library of John B. Stetson, Jr., of Philadelphia. Now on exhibition.

Plaza Art Galleries
9 East 59th Street

April 17—Currier & Ives and other prints from the collections of the Messrs. H. C. Owen, New Haven, Conn., William MacNeill Rodewald, Jr., Tuexedo Park, N. Y., and Ned Fitzpatrick, New York City. On exhibition, April 14.

Rains Galleries
12 East 49th Street

April 17, 18—English china, antique and modern English furniture, Georgian silver and Sheffield plate. Now on exhibition.

HINDLEY, NORDEN, FISH ET AL.,
PRINTS

American-Anderson Galleries.—The sale on April 4 of Americana, consisting of prints from the collections of Charles T. Hindley, New York City, the late A. E. Norden, New York City, and the estate of the late Charles H. Fish, Boston, Mass., with other properties, brought a total of \$9,032. The highest single price, \$1,000, was paid by William Trotty for “New Haven, Conn. (Yale College)” a color aquatint, drawn, engraved and published by Ilman & Pilbrow, 4 Wall St. (1830).

FOREIGN AUCTION CALENDAR

LONDON

Puttick & Simpson

May 3—Old furniture, pictures, needlework and stained glass, together with portraits of the Springett and Penn families.

May 17—Part II of the Revelstoke collection of English pottery.

ZURICH

Galerie Fischer

May 7—The Schwarzenbach and Westermald collection.

May 8—The collection of Dr. F. Weber, Dr. Kodella and others.

BERNE

Gutekunst & Klipstein

May 16-18—Graphic art and drawings by old and modern masters.

BERLIN

Paul Graupe

May 2-4—Art sold by order of von Die-men, Altkunst and Burchard.

RECENT AUCTION PRICES

HEWITT PAINTINGS, FURNITURE
AND ART OBJECTS

American-Anderson Galleries.—The sale of French XVIIIth century furniture paintings and art objects, the collection of the late Mrs. Cooper Hewitt of New York, held April 3-6, brought a grand total of \$63,285. We list below the principal prices obtained in the dispersal:

| | |
|---|-------|
| 262—Thirty-eight Ispahan polychromed faience tiles forming an overdoor painting—circa 1600; W. H. Woods | 1,000 |
| 603—“Pastorales”: Two important drawings—Jean Baptiste Huet—French: 1745-1811; Wildenstein & Co. | 900 |
| 611—“Portrait of a Man”—Cornille de Lyon—French: c. 1520-76; Victor H. Neirinckx | 2,500 |
| 612—“Queen Mary I of England”—Hans Eworth—Flemish: fl. 1540-74; Victor H. Neirinckx | 5,600 |
| 613—Portrait said to be of Carolina-Serana Rubens, daughter of the artist (d. 1623)—Peter Paul Rubens—Flemish: 1577-1640; Victor H. Neirinckx | 6,600 |
| 614—Elizabeth Galland-Turgot, Marquise de Souffmont—Francois Hubert Drouais—French: 1727-75; R. J. McCall | 3,700 |
| 615—Michael Jacques Turgot, Marquis de Souffmont—Drouais; W. W. Seaman, agt. | 2,700 |
| 619—“Venetian Lagoons”: Two paintings—Francesco Guardi—Venetian: 1712-93; M. G. Macy | 850 |
| 626—Rare Nuremberg Renaissance armorial tapestry—XVth century; W. H. Woods | 825 |

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SELECTED FRENCH PAINTINGS

ROCKEFELLER GIFT TO METROPOLITAN MUSEUM



THE HUNT OF THE UNICORN

1. "The Start of the Hunt" (Center left)
2. "The Unicorn at the Fountain" (Top right)
3. "The Unicorn Attempts to Escape, Crossing the Charente River" (Top left)
4. "The Unicorn Defends Himself" (Bottom right)
5. "The Unicorn is Wounded or Killed and Brought to the Lady of the Castle" (Bottom left)
6. "The Unicorn in Captivity" (Center right)

The tapestries portray the allegory of the Incarnation, Christ being represented by the Unicorn, the symbol of purity. Four were woven in Touraine about 1480 and two towards the end of the XV or early XVI century by order of Jean I. de la Rochefoucauld and his wife Marguerite de Barbezieux, and hung for centuries in the Castle of Verteuil, France.



COMING AUCTIONS**AMERICAN-ANDERSON
GALLERIES****MILLS, SHARPE ET AL.
CHINESE ART**

Now on Exhibition
Sale, April 17

Chinese porcelains and pottery, Imperial lacquered furniture, and paintings on silk, from the private collection of Edwin W. Mills of New York City, to be sold by his order; more than 600 snuff bottles and miniature cabinet porcelains, the property of the estate of the late Lucien Sharpe, of Providence, R. I., sold by order of the executors; with a few rare and important porcelains belonging to a private collector of Boston, sold by his order, make up a catalog of fine Chinese art objects, now go on exhibition at the American-Anderson Galleries, prior to dispersal the afternoon of April 17. K'ang-hsi and Ch'ien-lung pieces predominate, but earlier periods such as the Ming are also represented.

A magnificent Imperial decorated lacquer screen, palace seat (k'ang) and pair of footstools from the Mills collection, coming from the palace of the Viceroy of Shansi Province, Tai-yuan-fu, are outstanding in the Ch'ien-lung group, which includes also a splendid decorated and gilded red lacquer throne chair and a pair of carved, gilded and lacquered palace tabourets.

Rich in early pottery and in porcelains, the Mills collection includes in the latter field a highly important five-color Wan Li vase, 17 1/4 inches in height, believed to be the only one of its type in the country. Brilliantly decorated in famille verte enamels, showing a mandarin and his attendants, is a K'ang-hsi porcelain baluster vase, also from the Mills collection, as is a pair of Imperial coral-red plaques with gilded decoration, early Yung Cheng pieces from the Imperial Palace in Peking.

Formerly in the Morgan collection and now the property of a private collector of Boston are a pair of famille rose reticulated Yung Chen porcelain lanterns and a finely painted blue and white club-shaped K'ang-hsi vase with floral decoration, which has been exhibited at the Metropolitan Museum of Art and the Museum of Fine Arts, Boston.

Two important Buddhist carved and gilded temple statues of the Ch'ien-

lung period and some Ming paintings on silk are included in the Mills collection. Early potteries belonging to this same consignor comprise Han, Wei and T'ang specimens of varied types, while the snuff bottles from the Sharpe collection, exhibited for some time at the Rhode Island School of Design, Providence, include single-color and decorated porcelains, painted enamels and semi-precious minerals.

STETSON LIBRARY

Now on Exhibition
Sale, April 17, 18

Romances of chivalry, early literary and historical works, mostly of the XVIIth century in French and Spanish, constitute the outstanding features in a collection of books and manuscripts from the splendid library of John B. Stetson, Jr. of Philadelphia. These are now on exhibition at the American-Anderson Galleries, prior to sale the evening of April 17 and the afternoon and evening of April 18, by order of The Pennsylvania Company for Insurances on Lives and Granting Annuities. This is the most important assemblage of rare books of this type to appear at public sale in this country since the dispersal of the Hoe library in 1911-'12, from which many of the volumes in the present collection were acquired. Many of the books are making their first ap-

pearance at public sale and others are the only copies that have appeared previously.

European literature including XVth century illuminated manuscripts, French books with engravings, and rare Americana are other dominant features of the collection, which also comprises very valuable incunabula and fine early printed Books of Hours. The Americana, a large proportion of which relates to South and Central America, Mexico and Florida, includes very important early unpublished manuscripts.

PLAZA ART GALLERIES**AMERICAN PRINTS**

On Exhibition, April 14
Sale, April 17

The Plaza Art Galleries, Inc., will offer at auction Currier & Ives and prints by other lithographers, from the collections of the Messrs. H. C. Owen, New Haven, Conn.; William MacNeil Rodewald, Jr., Tuxedo Park, N. Y., and Ned Fitzpatrick, New York City, and others on the evening of April 17. Exhibition commences tomorrow. The sale offers an unusual opportunity to the collector of small folio prints as the catalog is comprised principally of lithographs of this size. American historical portraits, marines, battle scenes, views and sporting subjects appear in the dispersal.

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RAINS GALLERIES**FURNITURE AND
DECORATIONS**

Now on Exhibition
Sale, April 17, 18

Rains Galleries places on exhibition today a group of fine English china, antique and modern English furniture, Georgian silver and Sheffield plate. The objects will be dispersed on the afternoons of April 17 and 18.

The china includes such well-known types as Staffordshire, Crown Derby, Worcester, Spode, Jackfield, copper lustre, and silver resists. These are in the form of creamers, bowls, tea sets, dessert services and platters, as well as decorative objects in groups and statuettes, and comprise the property of a New York collector.

In the furniture are examples of Chippendale, Sheraton and Hepplewhite design both in XVIIIth century period pieces and fine reproductions. There is also a small group of fine French furniture.

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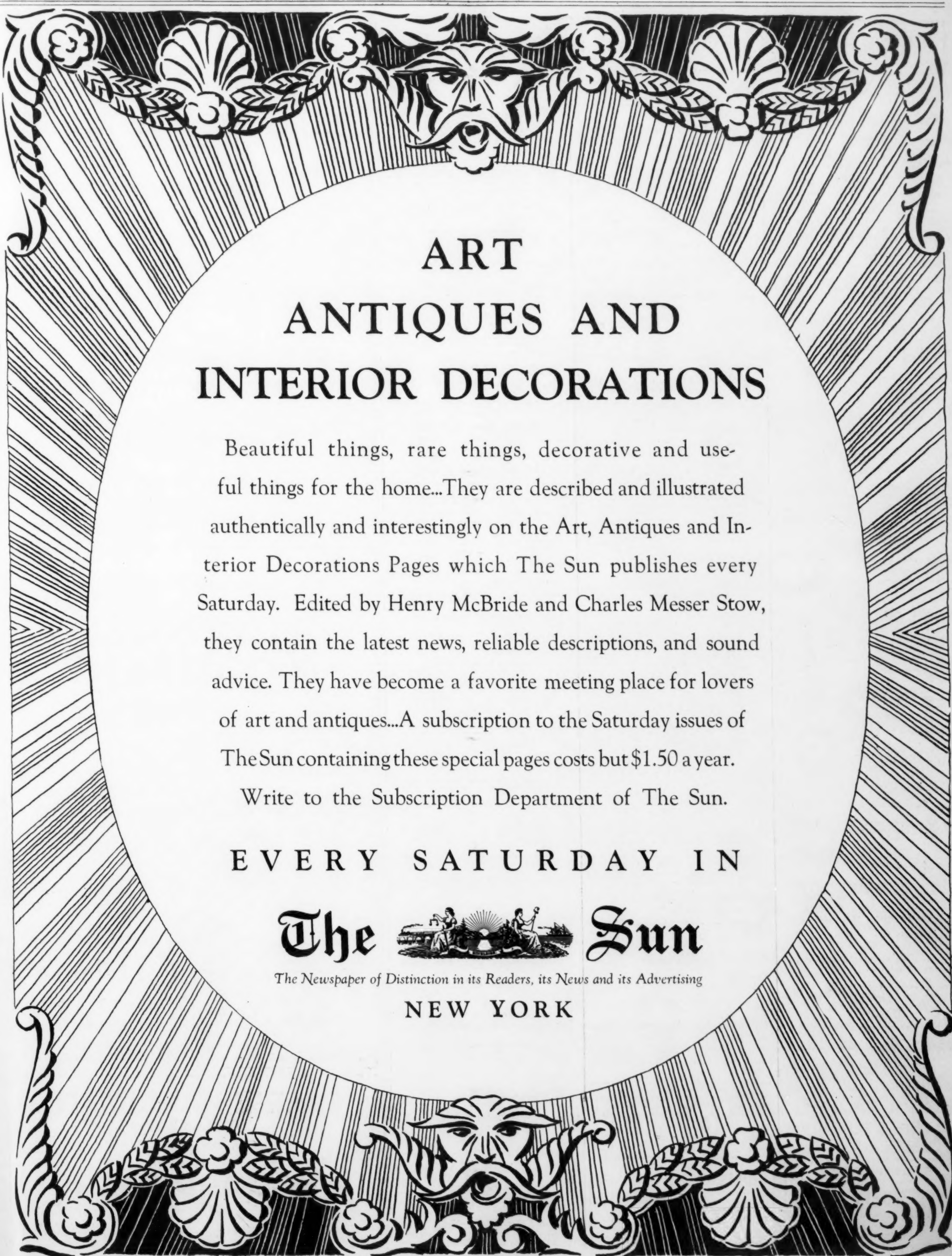
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NEW YORK

Calendar of Exhibitions in New York

A. C. A. Gallery, 52 West 8th Street—Oils by I. Rice Perelra, watercolors by Hy Cohen.

Ackermann Galleries, 50 East 57th Street—Prints and drawings by American and European artists.

L. Alavoine & Co., 712 Fifth Avenue—Exhibition of French interior decoration and furniture.

American Academy of Arts and Letters, Broadway at 155th Street—Drawings and paintings by Charles Dana Gibson, to May 1.

American Fine Arts Building, 215 West 57th Street—Forty-sixth annual exhibition of the New York Watercolor Club, April 14-28.

American Women's Association, 353 West 57th Street—Loan exhibition of flower paintings, to May 4.

An American Place, 509 Madison Avenue—Exhibition of watercolors by George Grosz, to April 14.

Arden Gallery, 460 Park Avenue—Paintings, sculpture and pottery.

Argent Galleries, 42 West 57th Street—Paintings by Emil Jacques; paintings, drawings and sculpture by Grace Mott Johnson, April 15-27.

Artists Gallery, Towers Hotel, Brooklyn—Watercolors by members and non-members, to April 19.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Bignon Galleries, 32 East 57th Street—A XIXth century selection; opening exhibit.

Brooklyn Museum, Eastern Parkway—Persian miniatures and pottery; exhibition of Child Art from New York State elementary schools; exhibition of handicraft by members of the Association of Junior Leagues of America, to April 19.

Brummer Gallery, 55 East 57th Street—Sculpture by Mateo Hernandez, to May 11.

Ralph M. Chait, 600 Madison Avenue—Special exhibition of a rare group of monochrome and polychrome porcelaina from the J. Pierpont Morgan, A. E. Hippius; and other collections.

Columbia University, Low Memorial Library—International exhibition of modern bookbinding, opening April 15.

Contemporary Art Circle, 509 Madison Avenue—Drawings and gouaches by Benjamin Kopman, to April 20.

Contemporary Arts, 41 West 54th Street—Watercolors by Anne Steele Marsh, sculpture by Paul Luckner, to April 20; paintings of painters' children by Contemporary Arts group and guests, April 15-May 11.

Delphic Studios, 724 Fifth Avenue—Paintings by Mary Hoover and Orgaz; paintings and sculpture by Alida Conover.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Downtown Gallery, 113 West 13th Street—Group exhibition of watercolors and pastels, to April 27.

A. S. Drey, 680 Fifth Avenue—Paintings by old masters, antique sculpture and furniture.

Durand-Ruel Galleries, 12 East 57th Street—Paintings and gouaches by Degas, Renoir, Pissarro and Cassatt, April 22 to May 11.

Durlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Portraits drawn from life by S. J. Woolf, to April 15; paintings by Aaron Berkman, floral paintings by Nell Walker Warner, watercolors by H. B. Brabazon, to April 27.

Eighth Street Gallery, 61 West 8th Street—Gouaches by A. F. Levinson, to April 27.

Daniel H. Farr, 11 East 57th Street—Antique furniture, silver and porcelaina.

Ferargli Galleries, 63 East 57th Street—Paintings by Thomas Hart Benton, to April 15; paintings by Grant Wood, April 15-May 4.

Fifteen Gallery, 27 West 57th Street—Watercolors by Elizabeth H. T. Huntington, to April 20.

French & Co., Inc., 210 East 57th Street—Special exhibition of needlepoint; permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square—Permanent exhibition of progressive XXth century artists.

Gallery Secession, 49 West 12th Street—Oils by Ann Mantell, group show, to April 23.

Garland Gallery, 29 West 57th Street—Paintings by Xceron.

Grand Central Art Galleries, 6th Floor, 15 Vanderbilt Avenue—Sculpture by George Gray Barnard, April 16-May 4; twelve dry points, "The Prophets of Israel," by Saul Raskin, to April 16.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Grand Central Palace—19th annual exhibition of the Society of Independent Artists, to April 28.

Grant Gallery, 9 East 57th Street—Paintings by Lue Osborne, April 15-27.

Marie Harriman Gallery, 61 East 57th Street—Watercolors by Willard Nash, to April 27.

Harlow, McDonald Co., 667 Fifth Avenue—Engravings and woodcuts by Durer.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kennedy Galleries, 785 Fifth Avenue—Fine prints by old and modern masters.

Keppel Galleries, 18 East 57th Street—Classic American etchings.

Kleemann Galleries, 35 East 57th Street—Impressions of Iceland by Emile Walters, to April 15; prints by Maillol.

Knoedler Galleries, 14 East 57th Street—Loan exhibition of XVth century portraits, April 15-27.

Kraushaar Galleries, 480 Fifth Avenue—Paintings by Harriette G. Miller, to April 27.

La Salle Gallery, Broadway at 123rd Street—First anniversary exhibition featuring surrealist paintings by Rodriguez Orgaz, to May 3.

Lexington Galleries, 160-162 Lexington Avenue—Wall panels by Arthur Gordon Smith, to May 1.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Paintings by Eugene Berman, to April 22.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Handwrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 11 East 57th Street—Paintings and prints by American artists.

Macy Galleries, Broadway at 34th Street—Exhibition of modern adaptations of Guatemalan design; work by contemporary Americans.

Pierre Matisse Gallery, 51 East 57th Street—Selection of African sculptures from the Ratton collection, to April 29.

Guy E. Mayer, 578 Madison Avenue—Exhibition of pastels and etchings by Childe Hassam, to April 20.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Bryson Burroughs Memorial Exhibition, to May 5; Japanese Costume, to April 14; Egyptian Acquisitions, 1933-34; prints that Washington lived with at Mount Vernon, to April 14.

Milch Galleries, 108 West 57th Street—Paintings by American artists.

Montross Gallery, 785 Fifth Avenue—Paintings by Charles Ellis, April 15-27.

Morton Galleries, 130 West 57th Street—Pastels by Eugene Fitch, paintings by Gainsworth, to April 20.

Museum of Modern Art, 11 West 53rd Street—Loan exhibition of African Negro art, to May 19.

Museum of the City of New York, Fifth Avenue at 104th Street—Permanent Alcove of 1770; "XVIIIth Century Costumes in Settings of the Period"; "The History of Grand Opera and Concert in New York"; "Marcella Sembrich Memorial Exhibition, 1858-1935." Closed on Tuesdays.

National Arts Club, 119 East 10th Street—Loan exhibition of works of art owned by artist members, to April 27.

Newark Museum, N. J.—The Maya Indian, to June 1; modern American oils and watercolors; P. W. A. P. accessions; prints from the Newark Public Library Collection; the design in sculpture. Closed Mondays and holidays.

New York Historical Society, 170 Central Park West—Memorial exhibition commemorating the 70th Anniversary of Abraham Lincoln's death, to April 30.

New York Public Library, Central Bldg.—Exhibition of modern color prints.

New York Public Library, 58th Street Branch—Portraits of "Literary Giants" by George Schreiber, during April.

Arthur U. Newton Galleries, 11 East 57th Street—Paintings by old masters.

P. E. D. A. C. Gallery, 30 Rockefeller Plaza—Paintings by Helen Treadwell.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelaina.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 22 East 60th Street—Paintings and sculpture by Michele Sard and Wynne Byard Taylor, to April 23.

Pen and Brush Club, 16 East 10th Street—Oil paintings by members, to May 10.

Raymond and Raymond, 40 East 49th Street—Design by students of the high schools of Greater New York, April 15-27; color facsimiles of paintings, pastels and chalk drawings by Renoir.

John Reed Club, 430 Sixth Avenue—Working class sculpture, through April.

Rehn Galleries, 683 Fifth Avenue—Paintings and watercolors by Fiske Boyd.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by French and American artists.

Rockefeller Center Forum—Industrial Arts Exposition, April 15-May 15.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schaffer Galleries, 36 West 50th Street—Exhibition of Imperial Russian treasures.

Schwartz Galleries, 507 Madison Avenue—Prints by modern artists.

Scott & Fowles, 745 Fifth Avenue—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

Sixtieth Street Gallery, 138 East 60th Street—Monoprints by H. D. Ides, April 15-27.

Marie Sterner, 9 East 57th Street—Paintings by French and American artists.

Sullivan Gallery, 11 East 62nd Street—Watercolors by Nathaniel Hone, from the National Gallery of Dublin, to April 30.

Symons, Inc., 730 Fifth Avenue—Exhibition of ecclesiastical art.

Taylor & Low, 758 Madison Avenue—Paintings by Kimon Nicolaides.

Ten Dollar Gallery, 28 East 56th Street—Watercolors by Werner Drewes and Miyamoto.

Ton Ying Galleries, 5 East 57th Street—Special exhibition of Chinese art.

Valentine Gallery of Modern Art, 69 East 57th Street—"Comparative Primitive Sculptures," from the collection of M. Louis Carré, April 15-27.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Julius Weltzner, 36 East 57th Street—German and Italian primitives.

Weyhe Gallery, 794 Lexington Avenue—Sculpture by Doris Caesar, to April 22.

Whitney Museum of American Art, 10 West Eighth Street—American Genre, the social scene in paintings and prints, to April 29.

Wildenstein Galleries, 19 East 64th Street—Special exhibition of work by Hilla Rebay, April 15-May 4.

Zborowski, 400 Park Avenue—Paintings by French artists.

Howard Young Galleries, 677 Fifth Avenue—Paintings by old masters.

Yamanaka Galleries, 680 Fifth Avenue—Chinese pottery figures, animals and birds from the Han to the T'ang dynasty, until April 30.

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